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ECHOES
FROM
FRANCE

The Salon d'Automne, with its usual array of unconvincing and neurotic canvases, has reawakened the slumbering enemies of Matisse and his followers. They declare that the exhibition of such pictures tends to confuse the judgment of the young and will lead to a degeneration of art in France. On the other hand, those who believe in the genius of Matisse insist that "no artist can today produce strong, wholesome work without having carefully studied all that this new school offers," and that "Matisse, by breaking away from all the past rules and conventions of art has enlarged the vision of the artist." Meanwhile the bewildered public in Paris are undecided as to whether a new star has arisen in the firmament of art, or whether such men as Georges Descallieres (whose sincerity can hardly be questioned) are simply hypnotized by the strong personality of a conscienceless young artist, who is meanwhile enjoying his ability to befool even the critics. The fact that his pictures are being purchased by a few collectors means nothing—these men simply buy pictures which create a sensation, hoping that the excitement and curiosity of the public may lead to a rapid rise in their value, and thus make good their speculation.

MONUMENT
TO COQUELIN
UNVEILED

On November third was unveiled at Pont aux Dames the magnificent monument erected in honor of Constant Coquelin. The French architect Binet may well feel proud of his work, which stands beneath the lovely old trees where Coquelin delighted to walk while working out his great conception of Cyrano. The bronze bust of the famous actor is by Auguste Maillard, Beneath, in letters of gold, is inscribed:

Qu'il dorme dans ce beau jardin—
Ses vieux comédiens le gardent—
Edmond Rostand.

Many of "his old comedians" were present to testify their willingness to guard his tomb in the beautiful home given them by this beloved master.

INTERNATIONAL CONGRESSES An International Congress on Numismatics will assemble in Brussels in June, 1910, during the time of the International Exposition. Organized by the Royal Belgian Society and the Holland Society of the Friends of the Medalic Art, it will be held under the patronage of the Belgian Government. Mr. Victor D. Bennner will be a delegate to this convention from the American Numismatic Association, and the New York Numismatic Club, and will read a paper on "The Development of the Medalic Art in the United States." In the same city in August the Fourth International Congress on Public Art will convene, presided over by M. A. Boernaert, ministre d'Etat, president of the first and third International Congresses. M. Eugene Breerman, editor of the *Revue de l'Institut*, will act as secretary.

ONE MAN EXHIBITIONS

There is a positive epidemic of "One Man" exhibitions which, unless our painters become more prolific, threatens to deplete the larger shows. Thirty-nine canvases by Edward W. Redfield lately been on exhibition in the City Museum of St. Louis; at the Albright Gallery, Buffalo, five collections, namely, of works by Hugo Ballin, Henry Golden Dearth, Louis Paul Dessar, Walter L. Palmer, and George Haushalter were recently simultaneously on view; a comprehensive collection of William M. Chase's paintings has just been shown in the Cincinnati Art Museum, and one of Henry R. Poore's paintings at the Museum in Toledo, while at the Corcoran Gallery in Washington a group of portraits by William Funk will soon be put on view. And what is more these exhibitions have begun to travel, making circuits of the several cities, and going from one museum to another. And not these alone, but twenty or more, each of which has been scheduled to appear at certain places at a specified time. In no better way is the merit of a painter's work established nor the interest of the public aroused.